

IN THE POPULAR PLAYS

THE PLAYS THAT LAST.

The plays that continue in New York are "Our Mrs. McChesney" at the Lyceum Theatre, "Lord Dundreary" at the Booth Theatre, "Hobson's Choice" at the Comedy Theatre, "The Chief" at the Empire Theatre, "The Boomerang" at the Belasco Theatre, "Common Clay" at the Republic Theatre, "The Ware Case" at the Maxine Elliott Theatre, "Sadie Love" at the Gaiety Theatre, "The Eternal Magdalene" at the Forty-eighth Street Theatre, "Under Fire" at the Hudson Theatre, "Treasure Island" at the Punch and Judy Theatre, "The Great Lover" at the Longacre Theatre, "Rolling Stones" at the Harris Theatre, "Fair and Warmer" at the Eltinge Theatre, "Abbe and Mawruss" at the Lyric Theatre, "Hit-the-Trail Holiday" at the Astor Theatre, "The Unchastened Woman" at the Thirty-ninth Street Theatre, "The Birth of a Nation" at the Liberty Theatre.

The musical plays are "Chin Chin" at the Globe Theatre, "Alone at Last" at the Shubert Theatre, "The Blue Paradise" at the Casino Theatre, "Around the Map" at the New Amsterdam Theatre, and "A World of Pleasure" at the Winter Garden. The Hippodrome is open with Sousa's Band, "Hip-Hip-Hooray" and "Flirting at St. Moritz," a big spectacular offering.

photographers." Miss Abbott interrupted. "I never was photographed in my life. There have been published with my name attached, but somebody else sat for them. One was pretty, but the other two were sights."

"But why be shy about interviews?"

"I'm not. I have a principle against them. I think that actresses who talk too much take all the glamour that being on the stage gives them and simply throw it away. One discreet entrance like this:

"Yes, I'm quite crazy to see her in this part—I met her this afternoon at Blanche's, and my dear, she's perfectly charming, but I can't imagine her as Juliet."

"That sums it up. When you go on the stage you come into a sort of automatic heritage. 'Sah! You're an actress.' You're a distinguished person without your having done one mortal thing! The thing you must then remember is that the easy distinction is easily lost. If you prattle about your likes and your dislikes and your amusements and your fads it takes people only about five minutes to discover that you're a very ordinary mortal and actress or no actress, just like the rest of the world. Now as I'm going to ask you why should that sad fate be made mine? All any actress has to do to hold her legacy of charm and mystery is to keep still. The habit of the public mind will do the rest. I know a little actress in a stock company who was the most popular member of it. She got notes and flowers and invitations by the shoal. And I don't believe that any human being except the members of the company and the clerk at her hotel ever saw her for five minutes. She said her business was on the stage and on the stage she would stay. And it worked like a charm."

"What do you do with your time?"

"Oh, loads of things. I'm studying music and French and I'm reading the things I want to read, and trying to get something into my head. It's a fine idea for an actress to know a little about all the arts. I shall even dabble in painting by and by. And of course I have friends—who keep me cheered up and busy. That's different. I should like an ideal existence, admitted the reporter, and she should be in you to play wonderful roles. What have you played by the way?"

"Miss Abbott's whopping big brown eyes twinkled at the reporter. "I played a thief in 'The Romance of the Underworld' and a thief in 'Whispering Corsets' and in 'Under Fire' I made a man in the back."

Vaudeville and Burlesque.

PALACE THEATRE—Mrs. Langtry comes to the Palace Theatre this week in the playlet "Ashes," which she has been playing over the Keith vaudeville circuit. Others will be Adelaide and Hughes, dancers, and a new playlet, "Marie McFarland, Henry Lewis, Mike Bernard, Sidney Phillips, Donahue and Stewart and Vasco."

COLONIAL THEATRE—Harry Green, late of Fisher and Green, will appear in "The Cherry Tree" as the particular attraction. On the supporting bill are Jessie Wynne, Oza Waldron, Dora Fay and Gills, Kolb and Harland, Hale and Patterson and as an added feature, the war pictures, "Fighting in France."

ALHAMBRA THEATRE—Tony Hunting and Corinne Frances, "The Bride Shop," Bankoff and Gills, Carl McCullough, Jackson and Wahl, Marlo and Duffy and others. "The Fighting in France" war pictures will be shown here too.

COLUMBIA THEATRE—In the "Follies of the Day," which will be seen at the Columbia this week, the principal characters are prototypes of David Belasco, Oscar Hammerstein, George M. Cohan and Al Reeves. The question "What Does the Public Want?" is discussed, each producer offering scenes from the type of entertainment he specializes in. It is said to be a very pretentious offering. A competent company and a large chorus of girls take part.

YORKVILLE THEATRE—The organization here this week is called the Americans, and will present two one act travesties, "See America First" and "The Worth of a Nation." The cast is headed by Ed Johnston and Jeannette Buckley.

Else Alder in "AROUND THE MAP"

THE WEEK AT THE PLAY.

MONDAY—Theatre Francaise—"Mon Ami Teddy," with Yvonne Garlick in the leading role.
MANHATTAN OPERA HOUSE—Matinee performances of Maeterlinck's fairy play, "The Blue Bird," for the next fourteen days. The wrestling tournament will continue at night.
TUESDAY—GARDEN THEATRE—Emanuel Reicher will revive Hauptmann's study of life in Silesia, "The Weavers," which has never been performed here before in English.

MRS. RUTH HELEN DAVIS will give a musical and dramatic reading at Delmonico's at half past 3 this afternoon. Within the past four years she has given similar functions and always successfully at Delmonico's, the Princess Theatre and the Little Theatre. She brings to her readings a thoroughly acceptable elocutionary method, a keen sense of dramatic effect and personal magnetism and charm. Mrs. Davis is one of the most promising students in Prof. Baker's dramatic classes in Harvard. This school has to its credit half a dozen playwrights of established reputation. In conjunction with Mrs. Ella Wheeler Wilcox, Mrs. Davis wrote and produced at the Toy Theatre, Boston, a poetic allegorical drama entitled "The Victory." Her latest work, "The Gully Man," has been accepted and will be shortly produced by A. H. Woods.

Receiving with Mrs. Davis will be Mrs. Simon Baruch, regent of the Knickerbocker Chapter, Daughters of the Revolution; Mrs. B. P. Cheney (Julia Arthur) and Mme. Cottrell.

CONCERTS TO-NIGHT.

Yvette Guilbert will sing to-night at the Lyceum Theatre the wonderful programme which she gave on last Tuesday. No collection of songs illustrates more charmingly the versatility of this great artist. It is a rare pleasure to hear her and the varying to the audience an evening of unalloyed delight. Among the numbers which she will sing after the Golden Legends which open the programme are the interesting middle age episodes, then such irresistibly comic refrains as "Le Lien Serre" and the delicious eighteenth century songs. At all her recitals Mme. Guilbert sings "Le Lien Serre." Emmy Destinn will sing "Il est bon, il est doux" from "Hérodiade," by Massenet, and "Vissi d'Arte" from "Tosca," by Puccini, in addition to numbers from "Il Trovatore" and "Madama Butterfly." Then there will be a solo orchestra and other soloists are Helen Jacobs and the virtuoso players of the band. Victor Herbert will conduct his orchestra to-night through a programme composed altogether of the gems of his compositions, which will include the most popular numbers from "Princess Pat."

The Claridge Hotel trio will furnish instrumental music.

The Princess Theatre will be the home this winter of the season of opera comique given under the direction of the Music League of America for the benefit of the French Red Cross hospitals. Two short musical comedies will be presented on each of four afternoons, for which purpose the Princess Theatre has been obtained through the courtesy of Elisabeth Marbury—Tuesdays, December 14 and 28; Thursdays, January 13 and 27. The comedies, several of which have never been produced in New York, are "Mam'zelle Mariette," by Emile Bourgeois; "Bruderlein Fein," by Leo Fall; "Terror Funi," by Henri Chénat; "La Poupée de Nuremberg," by Adam; "Her Brother," by Mary Helen Brown; "Le Jardinier," by Elmar Linden; "Les Deux Pierrots," by Jean Hubert, and "L'Organiste," by J. B. Wekerlin.

Among the patronesses of this charity are Mrs. Elsie French Vanderbilt, Mrs. Ferdinand E. Canda, Mrs. Junius Spencer Morgan, Mrs. William G. Rockefeller, Mrs. Otto Kahn, Mrs. Robert Woods Bliss, Mrs. S. Van Rensselaer, Mrs. Charles Norris, Mrs. Malcolm D. Sloane, Mrs. W. K. Draper, Mrs. Benjamin Brewster, Mrs. Arthur C. James, Mrs. Walter B. James, Mrs. W. P. Hamilton, Miss Matilda Frelinghuysen, Miss Grace Bigelow and Miss Malvina Hoffman.

"Peter Rabbit in Dreamland," a musical play and pantomime after the story of the famous rabbit, will be produced under the auspices of the Bedtime Stories Club of the New York Globe at matinee performances on December 27, 29, 30 and 31 at the Lexington Theatre. The proceeds will be equally divided between Flower Hospital and Sydenham Hospital. The story of the piece is by Horace S. Tibbs and Miriam Teichner and the music by Jack Mason.

The MacDowell Club and other friends and associates of the late Sarah LeMayne have completed the programme for the public meeting which is to be held in her memory this afternoon at the Lyceum Theatre at 3:30 o'clock.

This programme will consist of the Good Friday music from "Parsifal" rendered by Mr. and Mrs. David Mannes, an appreciation by the Rev. Percy Stickney Grant, songs by Miss Emma Roberts, a speech by Arthur Byron and old memories of the actress by Miss Harriet Ford. Mrs. Fiske will read a poem by Robert Browning. Daniel Frohman will introduce the speakers and artists.

Christmas week will be a memorable one for Edith Ellis, the playwright,

for she will attend two openings of her own plays, "Making Dick Over," the farce she has written in conjunction with an English woman, Rose O'Neil, will be produced by the Gamut Club at the Garden Theatre December 22, and Miss Ellis's dramatization of "The Devil's Garden" opens at the Harris a few days later. As far as possible, an English cast has been selected for "Making Dick Over." Norman Tharp and Walter Kingsford will appear in it by arrangement with Selwyn & Co. and other transplanted Britons in the cast will be Eva Davenport, Mrs. Cecil Kestish, J. Malcolm Dunn and Frank Stirling.

An interesting dramatic and musical event of the season will be the fair and bazaar for the benefit of St. Mark's Hospital at the Grand Central Palace, beginning to-morrow. The entertainers include Julia Arthur, Bertha Kalich, Lydia Lopokova, Essie Janis, Ethel Barrymore, "Charlotte," Edna Aug, Miss Noyes, Paderewski, Leo Dittichstein, Chauncey Olcott and others.

The bazaar will be open for five days, including the evenings. A feature of the fair will be a pageant mounted in elaborate costumes. Many dancers will take part. The pageant, entitled "The History of Music and Dance," will be staged by J. Murray Anderson, the well-known producer. Another feature will be "The Dance of Eternity," which is adapted from an Egyptian fresco representing a funeral procession. The dance will be led by Mrs. Frederick Dalziel. The pageant will include a fourteenth century torch dance, the "Favane," accompanied by a choir of voices as was originally performed before the altars of the old cathedrals.

Under the special patronage of his Majesty King George of England Mrs. Oliver Herford announces a special matinee performance by E. H. Scherren and his company on Friday afternoon, December 17, at 1:30, at the Booth Theatre. The British War Relief Association will be the beneficiary of the entertainment. The entire proceeds of the matinee will be used for the purchase of hospital supplies to be sent at the cabled suggestion of King George to the Red Cross at Boulogne-sur-Mer for distribution. Mr. Sothorn by arrangement with Messrs. Shubert has donated his services and those of his company, together with the use of the theatre. Programme printers, stage hands and employees in any way connected with the event have volunteered to contribute their time

Louise Dresser in "ABE AND MAWRUSS"

Martha Hedman in "THE BOOMERANG"

THE PLAY OF THE WEEK.

An English Version of "The Weavers" to Be Seen.

Emanuel Reicher will on Tuesday revive Gerhart Hauptmann's "The Weavers" at the Garden Theatre. Heinrich Conrad gave the work first at the Irving Place Theatre in 1895, five years after the Free Stage of Berlin had produced the piece. It seemed revolutionary enough at that time. Probably its daring will appear less at this time. Mr. Reicher has a long cast of characters to exploit the piece. He will act the part of Ansgar, which he created in Berlin, and it is interesting to record that the part which Adolph Link will play on Tuesday was in the original production played by the now famous Max Reinhardt.

Among the actors are Rupert Harvey, Adolph Link, Maurice Cass, Mortimer Martin, Robert H. Barrett, John S. O'Brien, Erskine Sanford, Kraft Walton, Arvid Paulson, Frank Peters, Ernest Rowan, John Wray, John Hines, Charles Webster, Harmon Cheshire, Augustin Duncan, Boyd Clarke, David Blaufox, Frank Bertrand, Edward Smith, Ogden Child, Henry Quinn, Jack Howard, Bertha Mann, Albert Gallatin, Kirah Marfham, Margaret Farnieich, Grace Harri, Margaret Sattler, Edith Randolph, Isabel Merson, Edith Sherwood, Louise Berggreen, Helen May, Beatrice Harrow, Katherine Herbert, Mary Chippendale, Alice Martin, Rosalie Mathison, Isabel Branche and others.

The matinees of "The Blue Bird," will begin to-morrow at the Manhattan Opera house and continue for two weeks. Maeterlinck's fairy play with its happy moral has been acted now for five years and is still received with enthusiasm.

The hero and heroine are played this year by Mary Eaton as Tilly and

Deris Eaton as Moll. Among the other members of the company are many clever character actors, notably Thomas K. Corless, who will be seen as the six, considering Cut, Gwendolyn Valentine as sinuous Walter, Isabelle Le Page, as timid Moll, Richard Morgan as puffy important Reced, George Sylvester, as Sauer, Henry Duggan, as Tilly, the faithful dog, Clarence Felter and Ethel Brandon, as Dudda Tul and Mamma Tul, and Diana Storm as the beautiful figure of Lilli, which guides the boy and girl in their quest of the "Blue Bird," symbol of Happiness, and still others, like Anna Bates, who will be seen as the Fairy Berenice, Vincent Bonomo, the charming impersonator of Eric, Don Davidson, benign and peaceful Old Father Time, and Anna Duggan as Mysterious Night.

Andre Riviere is the author of "Mon Ami Teddy," which will be acted at the Theatre Francaise to-morrow night with Yvonne Garlick and Edgar Becman in the leading roles. He will also be seen with Irene Bordoin in "Son Homme."

LOU TELLEGEN ANSWERS AN IMPERTINENT QUERY

The actor winced as all actors wince when their competence is questioned. But the reporter wanted to know why M. Tellegen could not act comedy of the kind that Americans understand.

"Why can't you play comedy?" Sarah Bernhardt's protegee and former leading man started perceptibly, as if to parry a sudden thrust from an adversary.

"Why can't I play comedy?" he repeated. "I will tell you. I can play comedy. I do play comedy. I must play comedy. But there is comedy and comedy. And the school of comedy I have been trained in is not that which Americans either like or understand. I have played many, many comedy roles."

THE WEEK'S PLAYS.

When Guy Bates Post first acted "Omar the Tentmaker" at the Lyric Theatre it was boldly predicted that the piece would have but a short life. How true that was may be gathered from the fact that the actor has found Richard Watson Tully's play of the popular Persian poet a profitable medium for three years. Ever since its first performance Mr. Post has acted the piece continuously with only one vacation of four weeks. This will be the last performance of the play in New York. Mr. Tully has a new play ready for the actor next season.

"Young America," which has just finished its career at the Gaiety Theatre, will be seen to-morrow night at the Standard Theatre. Fred Ballard's "dog" play, as it is called, will have Jasper, the canine star, in his original role. The rest of the actors are also to be seen.

In support of Mme. Bernhardt and other great artists, but in plays of my own production and management, and in my own defence I must be permitted to assume that I played them well else I could not occupy the position I do on the French stage.

"It is no reflection whatsoever upon the intelligence of my slowly adopted country when I say, as I do unapologetically, that the consummate art of even Guitry or Le Hary would meet with little or no response from the general public here. The American audience confuses a comedian with a funny man, with a man who makes one laugh."

"I understand. I am not criticising this sort of pseudo comedy nor do I condemn that great houseful of people for enjoying themselves to the utmost. Anything is good which makes any considerable percentage of decent and respectable people indulge in an honest laugh. Only that is not French comedy. French comedy does not and cannot laugh in exchange for such spurious wit and humor."

"So much for the dialogue! The same thing applies to the action of the native American comedy. This is athletic, acrobatic. A man splits on the floor and he does it in a way which sends the audience into shrieks. Another splits down where he thinks a chair is but is not. More shrieks of laughter. Somebody makes an exit a la Charlie Chaplin and brings down the house. Now, as for myself, the comings of my art, as well as the Board of Health signs I see everywhere, forbid my experimenting in public under penalty of a fine of \$500 or one year in prison, or both, if I remember rightly. I would not sit where a chair was not—no, not even if by doing so I could keep the whole world laughing till kingdom come. I think that's what you call it."

And as for that Charlie Chaplin walk," declared the tall, elegant Mr. Tellegen of the pantherlike stride, "believe me, I'd hire out as a day la-

borer in the subway to the end of my days before I'd do it, even if I could."

"You're a romantic actor?"

"Yes, I suppose so," was the reply. "I love to play romantic parts. I love the romantic drama. In fact I love the romantic, wherever and whenever, even in life, in literature, in music, in art. And that brings me back to where we were before the introduction of all these disagreeable and ugly things we have just been talking about."

"I hate to mention the war. It fills me with sickness and horror, but I believe it is pregnant with a mighty promise for the future, not only of the drama, but of art, letters, diplomacy, and more than all else, of moral and spiritual life."

"Revivals of the spirit of beauty and religion have always followed great national sorrows and calamities. This spirit is life in Europe to-day, particularly in France. Nor is the chastening spirit of the war confined to the territory of the belligerents. Even here in America it is beginning to be felt. One need not be much of a psychologist to sense the reaction that has already begun in the taste of the general public, particularly the theatre-going portion of it. Consider the recent production of 'Treasure Island,' a play in which there is not a single woman character and not the faintest sex interest. And yet, despite the lack of these elements, long considered by managers as absolutely essential to any possibility of a play's successful production, 'Treasure Island' proves that the American theatregoer is tired of the dramatization of sex and of the homely and vulgar commonplace of the business and commercial world so long in possession of the stage. 'The Prince of Hades,' the drama of adventure, proves that people will welcome a recrudescence of a drama wherein they can feed upon romance and beauty and idealism. Love, romantic, headless, passionate love like that of 'Romeo and Juliet,' the greatest love story in the world, not the pathology of sex and blood, that is the drama. The American public is waiting for it."

A shrug of the Lou-Tellegen shoulders was the answer. He was having his coat brushed preparatory to going into Lady Ware's dressing room to reason himself like a gentleman should under the circumstances. "There are the managers and the managers hold us all actors and public alike in the hollow of their hands."

"Not to change the subject abruptly, would you mind giving me a little information about your own career?"

"My name and why I use a hyphen? Yes, I know," interrupted the actor. "No, Lou-Tellegen is not my real name. That is Maurice Telleghien. When I adopted acting as a profession I invented the name I now bear. I have always used that name and I always shall. I have always written it with a hyphen and I always will. It pleases me to do so."

"And your much debated nationality?"

"Is Greek, Dutch and Spanish. Sometimes I have been asked if I am Irish and I have been told to make a patriotic feature. Which is more than possible, for my Spanish blood has given me much of the Celt and between the Irish Celt and the Spanish Celt there is to this day very little difference either in physiognomy or temperament."

HERE IS A SHY ACTRESS!

And She Doesn't Like to Be Interviewed or Pictured.

Why is it so difficult to get an interview with you? Why do you keep a perfectly good reporter tripping about for twenty minutes, till his patience is looking at the seams, while you hide behind the scenery and imitate No Way for an Actress to Behave?" asked the reporter, finding at last little Dorothy Abbott, who plays the frightened Jeanne Christofle in Roi Cooper Megrue's "Under Fire" at the Hudson Theatre.

"It's first because I haven't any photographs of myself, and never had any and don't want any," said Miss Abbott, "and I know that an interview is worth its ink unless a photograph goes with it. And second, it's because I don't believe in interviews anyway, and whenever one interviews me I hide behind the scenery."

"Let's take them one at a time," said the reporter. "Why no pictures?"

"It's because I'm afraid of the

Janet Beecher in "FAIR AND WARMER"

Blanche Yurka in "LORD DUNDREARY"